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VOLUME 3 NO. 9 | DECEMBER 1958

". . . to help improve instruction through the more effective use of materials."

AUDIOVISUAL INSTRUCTION

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the EDITOR'S notebook

Sponsor Suchy and recruit, Paul C. Baumann

ON OCTOBER 22 and 23, a little more than a week after the "Every Member Get A Member" campaign was launched, the first member-sponsor pins were mailed to Robert R. Suchy, director of educational television, Milwaukee public schools, and John T. Benton, coordinator of film service, University of Tennessee. We congratulate Sponsors Suchy and Benton and welcome their recruits, Paul C. Baumann, assistant director of educational television, Milwaukee public schools, and Frank L. Rouser, president of Frank L. Rouser Company, Inc., Knoxville.

Florence Fan informs us that sponsor buttons are going out of the office at a steady rate and notes these especial efforts on the part of DAVI members across the country and outside the borders:

• Puerto Rico, whose goal is 25 members and affiliate status, reports seven new members and two institutional memberships. Motivating force on this island stronghold for the past several years has been Teofila G. de la Luz, DAVI membership chairman. A promoting committee has been organized at the University of Puerto Rico with Roberto L. Estrella as president and Cecilia R. de Rivera as secretary.

• John C. Kennan, SVE, has ordered 5000 DAVI flyers which the Society for Visual Education will mail out as a service to DAVI, underwriting postage and handling costs, and supplying the mailing lists. This is an example of what DAVI can look forward to this year through the efforts of its business membership co-chairmen, Mr. Kennan and Fred T. Powney of McGraw-Hill.

• Edward R. Lorenz, membership chairman for Iowa, has requested DAVI literature in quantity. Writes Mr. Lorenz: "One of the projects I would like to carry out is to send some sort of literature to all schools in Iowa telling about DAVI membership. I have arranged with the State University of Iowa and Iowa State College audio-visual departments to enclose DAVI literature in all their mailings to schools or individuals in schools."

• Lola Friars, membership chairman for Washington State, is also off to a good start with half a dozen new members to her credit.

• Walter J. Mars, dean of instruction at Lyndon Teachers College, is responsible for nine new members in Vermont. This is the same Dean Mars who last year raised the Vermont ante from two to eleven.

A total of 36 states have named their membership chairmen, according to Miss Fan. Reported since our listing last month are: Joel Benedict, Arizona; Cooper M. Burley, Arkansas; J. D. Poston, Florida; Edward Lorenz, Iowa; Robert E. Stepp, Nebraska; Warren A. Russell, New York; Walter Biggs, North Dakota; Clifford Costley, Oklahoma; Teofila G. de la Luz, Puerto Rico; Robert L. Blake, South Dakota; Jack C. Clapp, Texas; and Gene Waldmann, Wyoming.

Ann Hyer and Bob Snider pose with the national staff for a Christmas picture. Second row, l to r, Florence Fan, Joyce Farber, Mattie Page, Kitty Hedquist, Alta Garrison; and back row, Homer Humbert, Mickey Bloodworth, Alice Finstad, Joe Jacobs, Anita Goldberg, Janice Colbert, and Dona Brice.

Season's Greetings

to DAVI members and to all readers everywhere

We send glad tidings to contributors, advertisers, and AV dealers... to committee workers, election candidates, and departmental editors

We proclaim good will upon earth to all rival publications and to AVCR

To Charley Schuller and all DAVI officers we propose a toast of Christmas cheer

And to Clyde Miller and membership chairmen we cry, "A Prosperous New Year!"

THE NATIONAL STAFF

Note of Appreciation

We know that the entire AV field will wish to extend to Francis Noel sincere thanks for his leadership in the past and to wish him a pleasant vacation in the future. Dr. Noel who retired recently is replaced by Harry

Skelly as chief of the bureau of audio-visual education of the California state department of education. Our congratulations to Dr. Skelly, from whom we know we can expect continued leadership.

Platform for DAVI

Otis McBride, chairman of the Resolutions Committee for the 1959 Convention, invites members to send him suggestions for resolutions to be stated in a Platform for DAVI. All policy statements must be submitted to the DAVI Board of Directors prior to the Convention. Thus it is important that your suggestions be in the hands of the Resolutions Committee not later than January 15. Write to: Otis McBride, Director, Audio-Visual Center, Florida State University, Tallahassee.

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Cover by **Joe Jacobs**

AVI's Indexer

Despite her new responsibilities as curriculum assistant for the instructional materials center at Grosse Pointe, Sarah Alexander undertook the indexing of Vol. III. This is the second year Miss Alexander has volunteered for this exacting task which constitutes a real service to AVI. She has generously credited the center's clerical staff. Our thanks to them and to Miss Alexander.

Coming in January

Contributors to next month's teacher education theme are: William Fulton, University of Oklahoma; Alexander Howard, Central Washington College; Sherwin Swartout, State Teachers College, Brockport, New York; A. W. VanderMeer, G. M. Torkelson, and Eugene Oxhandler (collaborators), Penn State; Ray Wyman, University of Massachusetts; and Rita Hochheimer, New York City.

Too Much "Method"

To the Editor: In the September 1958 issue A. J. Foy Cross says, ". . . the prime purpose of going to school is to learn to learn." Balance perhaps is the most beautiful word in any language and it seems that many teachers have lost theirs. We hear of science teachers who spent so much time on *methods* of learning that they never learned much of anything about anything! Now, these teachers find themselves in charge of science courses for which they have been poorly prepared. If method is not put to use and real accomplishment made in one or more fields, it would seem to be an inadequate first goal in education. The best teachers I ever had knew a great deal about their subject, were constantly learning more about it, and more important, were filled with enthusiasm. From this, at least some of their students lit their own fires of interest which now 40 years later still burn.

I read the Integrating Unit Plan Form carefully and found nothing to indicate any concern for the gifted student, although I suppose this might be taken care of under "Individual Objectives."

—WILLIAM M. HARLOW

Syracuse, New York

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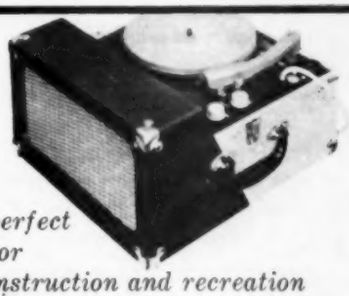
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in this issue

"Teaching-learning materials may and should be produced locally by pupils, teachers, audio-visual personnel, and by combinations of these groups. The decision as to what needs to be prepared or produced locally and who should do the producing are decisions that, in the last analysis, only the classroom teacher can make. The decisions are not easy. The AV coordinator must be prepared to assist, and to do this, he needs to think through his own philosophy concerning local production."

On precisely this note on which Ann Hyer concluded her editorial in the December issue last December we pick up the theme again this year. Among the "Young Turks" of the audio-visual field collaborating in this issue to give us a sane view of local production is **Walter Brown**, audio-visual director, Moorhead (Minnesota) State College, who gives every evidence on pages 268-69 of having "thought through his philosophy."

Milton Grassell, who supplies several graphic examples of wrong and right decisions on the part of teachers, has worked extensively with the production of inexpensive materials and has probably written more on the topic than any other person in the field. A former high school teacher, he is currently school specialist in AV with the department of visual instruction, extension division, Oregon System of Higher Education.

As supervisor of an audio-visual student assistant program at University High School, Bloomington, **Gene Faris** became convinced that there are advantages for the student as well as the school in a student production program. On pages 266-67 he relates these benefits to the "imperative needs" of high school students as stated by the NASSP. He is currently acting supervisor of the Indiana University film library in the absence of Mendel Sherman.

Jerrold Kemp, former Indiana staffer and doctoral student who recently answered the beckoning lights of San Jose, explores his specialty (equipment) via text, photographs, sources, and bibliography on pages 270-73. At San Jose Dr. Kemp is coordinator of materials preparation services and associate professor of education.

One of the small but growing band of DAVI supporters in Wyoming, Gene Waldmann cut his AV teeth as assistant director of instructional materials at the Colorado State College of Education at Greeley. He has been audio-visual coordinator of the Cheyenne public schools since 1954 and is currently president of the Wyoming Audio-Visual Association. **Stanley Brown**, head of audio-visual education at the University of California (Berkeley campus) was formerly associated with Bob deKieffer at Colorado. As Fulbright professor (1954-55) he conducted four workshops in India on the use of audio-visual materials in teaching.

See also: Bob Snider's statement on page 281 and Miss Hyer's year-end message on page 289.

When is Local Production Worth-while?

DURING A RECENT SCHOOL VISIT, the topic of local production came up. Mr. Brown, the superintendent, said: "Come I'll show you what I mean." We stopped at Miss Smith's room and Mr. Brown said, "Look at those busy youngsters." And they were. Measuring, figuring, sawing, assembling, nailing—making their own model of the world. A globe four feet high.

Realizing that there were many more hours of work after completing the general framework, I asked, "How long will this project take?" "That's my point," Superintendent Brown snapped and nodded toward the door.

Mr. Gray's classroom was across the hall. We entered. A student was giving a visualized report. The others listened, watched, and followed the flannel board illustration as it developed step by step. Mr. Brown whispered, "This simple aid didn't take all semester to make. And it's effective. You can see that!"

Next we visited Miss Black whose class was engrossed in a set of teacher-made photographic slides on sanitation. After class I asked Miss Black why she made the 2x2 slides. She replied: "I know there are a number of commercially prepared aids on sanitation. They are good, but too general. None of them illustrate our local sewage problem."

Outside the building I met Mr. White, the audio-visual director. He and several students were making a sound motion picture to show "respect for other people's property." I asked, "Did you know several films are available on that subject?" Mr. White hesitated, then replied, "No, I didn't."

These examples of good and bad local production raise several pertinent questions, namely: When should you buy aids? When should they be made? When is pupil production worth-while? When, mere busy work? Should local production cut costs?

These questions have depth; they extend to the roots of local production. Their answers help teachers

E. Milton Grassell

THE Teacher's DECISION

decide if they and their students should produce their own materials, and, if so, what they should produce.

Good commercial aids are often available. An investigation will pay off, so don't forget, like Mr. White, to look. Mr. White and his students were competing with companies that specialize in educational motion pictures. These professionals, through mass production can make sound motion pictures cheaply and efficiently. So why duplicate their efforts? Stan Jones, a Seattle teacher, puts it this way: "Why make a film to show the principle of time-lapse photography when you can rent a good one from your local film library."

This does not mean that there is no place for local production in the schools. On the contrary, there are at least four sound reasons for making some of the materials you use.

Many curriculum areas—particularly those of local interest—are not covered by commercial materials. The reason is obvious. No producer could afford to make them. The sales potential wouldn't begin to pay for production and distribution. But your school can afford to see that these materials are made. They need not be expensive sound motion pictures or elaborate TV productions; they may be inexpensive film loops, photographic slides, tape recordings, overhead transparencies, and flat pictures. Or they may be AV quickies like flash cards, flip charts, flannel boards, or bulletin boards.

The unique feature of local production is that the resulting materials are tailored to specific class situations. In contrast, commercial aids, which are produced for mass distribution, cannot serve the specific needs of, say, a class in New York City and at the same time one in Butte, Montana. This was illustrated by Miss Black who chose teacher-made materials because none of the commercial ones on sanitation illustrated the problem in her community.

Local production is effective. Good locally produced materials are used often and to good advantage. When a teacher plans his materials—whether he or someone on the audio-visual staff makes them—he is able to do a better job. Take, for instance, the teacher who plans and organizes his own set of 2x2 slides. He mulls over the content before setting out; he pictures in his mind how he will use them with the students; he photographs them himself and edits them prior to class use. It is only logical then that he will use this particular tool with personal concern, and thus more effectively.

The four considerations examined in the foregoing paragraphs will help the teacher decide if materials should be locally produced, but this does not solve the entire problem. Local production takes time. Should students help? If so, to what extent? Miss Smith's class cited at the beginning of this article is an example of student production run into the ground. Certainly her students were busy. And they were producing a worthy tool—a four-foot globe which tied in with their work. In this sense the cumbersome project was worthwhile. But we can't stop here. There is one more item—time.

Look at it this way. Could Miss Smith's student's learn as much about oceans, continents, and latitudes from some of the many commercial maps and globes? Duane Wilson, a teacher at Burns, Oregon, summarizes the problem very simply: "Aids should be what the term implies and not a whole course of study."

Don't Follow the Joneses

There is only one good reason for local production and that is meeting the unique needs of your class or school. Don't be unduly swayed by other schools; concentrate on your own needs. There is no *best* aid. Some hobby riders would limit local production to materials that involve expensive equipment, forgetting the time-honored, simple, and still effective tools like chalkboards, bulletin boards, still pictures, models, and dioramas. Certainly films and ETV are important, but neither of them will revolutionize education. Each has advantages and limitations like all other accepted

audio-visual tools. None—and that includes ETV—will replace the others.

That does not mean that ETV, motion pictures, and stereophonic recordings should be kept out of local production. These techniques should be used whenever and wherever the budget and time permit. It is not, after all, the purpose of local production to save money. The chemistry department isn't expected to lower costs by manufacturing soap for the school, nor is the industrial arts department expected to build classroom furniture. This applies to AV, too.

Teachers claim that they lack audio-visual knowhow. According to a survey made by the NEA Research Division in 1957 forty percent of the teachers questioned said they lacked knowledge in the use of audio-visual materials. If so impressive a percentage of teachers still need help in using audio-visuals, isn't it illogical to expect them to rush into local production *en masse*?

What can be done? Several things. For instance, many teacher training courses should be taught on a more practical level and include all-important items that pertain to local production. Audio-visual classes, too, should go beyond the *film-winding* and *nuts and bolt* levels.

For teachers in the field, a logical course of action is inservice training carried out by the best qualified person in the school—the audio-visual director. But the director must have a genuine interest in instructional materials as well as equipment and time to help

THE Student

Gene Faris

ONE OF THE LEAST DEVELOPED yet potentially fruitful sources for audio-visual materials lies in the undiscovered talents of students within each school building in this country. Students in many instances have demonstrated their ability to assist in the operation and care of audio-visual equipment and to perform certain managerial jobs associated with a functional audio-visual program. They also possess many abilities that can and should be utilized in preparing instructional materials.

In other words, why not build up a production corps similar to our student projectionist corps.

Encouraging student participation in the production of audio-visual materials immediately raises several important questions, however. One of these is very closely associated with the questions raised by many critics of our school curriculum today. What will the participating student gain from this experience? Are schools justified in taking the student's time during the school day for local production, or should he be in a foreign language class or occupied with some other type of activity?

Another question pertains to the types of audio-visual activities that students can adequately perform. The answer to this will depend upon the grade level of the student. Secondary-school students will naturally be capable of producing materials requiring greater skill and know-how than a fourth or fifth grader. Because this article pertains primarily to the participation of an organized class of assistants, it seems advisable to limit the discussion to students in the upper six grades. This is not to say that elementary pupils cannot or should not participate in such a program, but because of the framework within which most elementary schools operate, it would be difficult to organize a class on a daily basis—a requirement for carrying out the program proposed below.

Within the capabilities of students in the upper six grades is the production of materials through the photographic process. As the overhead projector takes its rightful place in more and more of our school systems, there will be an increasing classroom demand for photographic transparencies. Students working in cooperation with teachers and coordinators can assume a great share of the responsibility for making transparencies related to such topics as how man has learned to use air pressure, Lee's strategy at Gettysburg, the circulatory system, and many others. Students can also prepare 2x2 and 3¼x4 photographic slides for instructional purposes. In some schools, student assistants have assumed minor roles in the production of 16mm sound motion pictures. The potential student contribution along these lines is in fact limited only by time. This is substantiated by reports from operative student assistant programs throughout the country.

In conjunction with the production of photographic slides and transparencies, student assistants can be utilized to do required lettering and mounting. The use of such lettering devices as the rubber stamp, the LeRoy Lettering Set, and the Wrico Set are certainly within the competence of most secondary and junior high school pupils. Mounting pictures on cardboard by use of rubber cement or the dry mounting press can be capably handled by students, as can the "wet mounting process" through which large maps and charts are reinforced with cloth backing. After developing the competencies necessary to mount pictures and to letter, students can combine these skills to produce posters, charts, and graphs.

Student assistants can be assigned the responsibility

teachers plan and develop their materials. The amount of work done for the teacher by the audio-visual service should vary from giving verbal advice to actual production. If the materials in question are technical, complicated and time-consuming, most of the work should be done for the teacher.

The carpenter has his chest of tools. The doctor has his. So does the dentist. These tools, although mass produced, cover most situations in their respective field. Yet, it is not uncommon to find doctors, dentists, and craftsmen adding some special tailor-made tools to their long list of commercially available ones. Teachers need a variety of tools, too, like the carpenter, the doctor, and the dentist. This includes some locally produced ones. That is why local production is here to stay.

How does he participate and what does he gain?

of keeping bulletin boards up to date and of arranging materials in an attractive manner. They can also assume responsibility for the operation of duplicating machines and, in some situations, prepare the visual materials to be reproduced and distributed for general school use. Publicizing school activities, such as athletic events or plays, would easily fall within the scope of this program.

Another possible phase of the student assistant program is the production of flannel boards, felt-boards and electric boards. This type of student activity has not yet been practiced extensively in our schools but could very well prove valuable.

Preparation of tape recordings is another job that can be handled by capable assistants. Taping a radio program for use in the classroom the following day or taping school programs for use on radio would be two examples of this type of activity.

No doubt there are other phases of local production in which students can function effectively. The ones discussed here are presented to give the reader an idea of existing practices in many schools.

Any activity in the school program should be based primarily on the objectives of education in the society which the school system serves. The imperative needs of students of high-school age as arrived at by the National Association of Secondary School Principals seem to be as representative as any statement published heretofore. The following considerations are based on these needs.

- Boys and girls should not leave school without being adequately prepared to become productive citizens in our economic system. This implies that schools provide opportunities for work experiences which will instill proper work habits and attitudes. The program presented above offers some excellent opportunities for fulfilling this need, especially through photography and its related activities.

- Schools should provide opportunities for students to express themselves creatively and to develop an appreciation for the aesthetic things of life. The potential for creative expression is certainly present in arranging bulletin board displays, in photographic works, through mounting and lettering, and preparing electric boards.

- Opportunities must be provided for the student to explore a wide variety of leisure-time activities and to develop competencies in those that seem to be compatible with his or her special interests and aptitudes. One can safely say that all of the activities listed above afford opportunities for profitable leisure-time activities.

- Every citizen should be able to assume the responsibilities that go with democratic citizenship. Schools cannot ignore their obligations along these lines. Students continually incur responsibilities when carrying out any phase of the proposed local production program. Dollar value and "deadline" considerations are particularly persistent.

- Democracy is based upon cooperative working and planning. Our schools should provide experiences that will afford all students opportunities to achieve status and a feeling of "belonging." Many school situations ought to contribute to the fulfillment of this need, but few offer a better opportunity than the planning and sharing that takes place in producing classroom materials.

- Intellectual growth, another prerequisite for effective democratic citizenship, is provided by introducing

students to a variety of new, interesting and challenging experiences. Participating in a local production program brings students into contact with such experiences through their relationships with all phases of the school program.

• Students, through their school experiences, must develop competencies in expressing themselves both orally and pictorially. Pictorial expression through graphic and photographic materials, and oral expression via tape recordings, are excellent examples of opportunities for students to become effective communicators.

The relationships between student participation in a production program and the "needs" of students will become more evident as local programs are developed

THE AV Specialist

EDUCATORS ARE RECOGNIZING THE DEMANDS of a rapid technological development and the readjustment of social systems, but many audio-visual directors have not realized their role in what seems to be a revolution in modern educational thinking. Certainly, with subject matter changing so rapidly and the curriculum becoming so expansive, the professional AV person must lend his hand in helping teachers develop materials which can contribute to a more effective understanding of the subject to be learned.

The classroom teacher is finding that he is operating on the frontier of knowledge. He no longer accepts antiquated procedures handed down by the masters who developed principles in terms of their own societal demands. The modern instructor is being charged with the responsibility of planning and developing materials and techniques for the specific educational needs in his classroom. It is within this transition that the audio-visual specialist finds implications for a local production program. He cannot afford to shirk the opportunity to work with teachers who are in ferment to keep in step with our space age. The demand is here and the AV director who fails to recognize it cannot function as an integral part of the whole instructional process.

Some large urban school systems are fortunate in having audio-visual supervisors with special assistants directly responsible for their local production programs. However, the great number of smaller school systems generally operate on a one-man basis where a single person must assume the whole gamut of audio-visual duties even though some of them may be difficult to define as distinctly AV. Nevertheless, the ramifications of all production programs are somewhat similar in that the main objective should be concerned with more effective communication in instruction.

It is true that there are many commercially prepared instructional materials. Many of these materials have been correlated with standardized textbooks, but how many commercial companies have been able to keep pace with Sputnik? Teachers are finding it difficult to purchase the numerous supplementary materials needed to develop specific concepts or to bridge the gap in certain learning situations. These materials must be produced locally by teachers who understand the problems within their individual classrooms.

If the audio-visual director recognizes the importance of local production, he must then be concerned with the development of an effective program. The foundation of the program should provide the teacher with opportunities to attain certain skills in materials preparation; it should develop an understanding of relationships between production processes which eventuate in effective learning; and, it should cultivate a desirable production philosophy in the total curriculum of the school system.

The preparation of audio-visual materials must have a direct relationship to instruction and it must be based upon a certain conceptual attitude among the teachers. Specifically, the individual instructor who merely masters the mechanical processes involved in the preparation of materials has little understanding of their total value. The production program should allow the teacher to identify his needs. He will then be in a better position to select the most effective materials for each teaching situation, particularly if he possesses knowledge and skills in all preparation techniques. When the teacher understands the relationships of the various techniques to each other, his creativity is enhanced and he begins to integrate audio-visual materials for more effective communication.

In implementing this production philosophy, the audio-visual director must show the importance of locally prepared materials in motivating, developing, and evaluating learning. He must help the teacher realize that a pattern for behavioral change is dependent upon the methods and materials used in the classroom. The mere fact that concepts are put into visual form does not in itself guarantee that they will be any clearer to the learner. Concepts relative to the lesson must be interpreted correctly so that

throughout the country. In summary, it appears justifiable to recommend that schools expand their audio-visual student assistant activities beyond the usual projectionists corps to include a local production program, which can in turn provide teachers with more efficient methods of communications. In the final analysis, effective education is dependent upon affective communication.

Walter L. Brown

Getting the Program into Orbit

generalizations may be drawn and applied to further learning activity.

In an effort to develop a functional production program, the audio-visual specialist must work closely with the school administrators. Most superintendents and principals are sympathetic toward local production once a constructive procedure has been outlined. Administrators know that good instruction has always been supplemented by teacher ingenuity and they are quick to cite the teacher who has modified his instruction with unique materials and techniques. In a relationship of teacher, administrator, and audio-visual director all working together to improve the quality of instruction, a meaningful production program can be launched with confidence in its success.

It is here that the audio-visual director must take the leadership role in establishing the components of his production program. There is always more than one method of development; however, a suggested procedure which merits consideration is the *all-inclusive* approach. Herein the AV specialist recognizes that before he sets up a program, he must determine the kinds of materials which instructors are most likely to need. A period of observation and teacher consultation should be the first step.

In analyzing the kinds of materials needed, the audio-visual director must select the techniques to be used in their preparation. These may range from the basic to the most complex, but it is advisable to start slowly and expand gradually whenever justified by evaluation.

In considering the basic production program, the audio-visual director will find that there are four widely accepted techniques which will fill the need for almost all visual materials. These are mounting, lettering, coloring, and simple photography. In the all-inclusive approach, it is advisable to include several processes for each technique so that teachers will be able to produce a variety of materials, both large and small, opaque and transparent.

It is important that teachers become skilled in the different processes for each technique so that they will understand the total relationship of intended uses. For instance, a teacher who has learned several mounting processes for flat materials would immediately realize that a picture which has been mounted with rubber cement could not be used successfully in an opaque projector. Instead, he would no doubt choose the dry mounting process.

The teacher who has been given experience with all four basic techniques and the processes for each should be able to quickly determine the procedure to follow in the preparation of any visual material.

After determining the techniques for production, the director must then put his program into operation. One popular means of developing a production program is through some form of inservice education. In some schools teachers are expected to participate in an inservice program as a matter of course. In these cases local production can be made a part of the requirement. The director should not, however, overlook the advantages of volunteer cooperation; the fact that he volunteers usually means that a teacher is quick to sense the value of a practical approach to instruction.

School administrators and audio-visual directors should be aware that many college students are completing courses in the preparation of instructional materials. Also, many veteran teachers are enrolling in production workshop courses on campus and in extension. These teachers will expect a production emphasis in their schools.

It seems imperative that audio-visual directors be particularly cautious when operating their total program. Many can be accused of giving precedence to single-phase operations such as the sole concern for an FM station or the routine ordering and distribution of films. The same thing can and does happen in production. Some directors do not define the limits of their production programs and before long they are serving vested interests in a single area. The AV administrator should direct his efforts proportionately so that each phase of the program becomes an effective force in modern education.

THE SUCCESS of a local audio-visual production program should be measured by effective classroom use of prepared materials. Behind this success may lie many factors. One of the foremost is the extent to which equipment and facilities are available. In obtaining equipment, as based upon the purposes of the program, three considerations need attention—cost, complexity of operation, and time required for use.

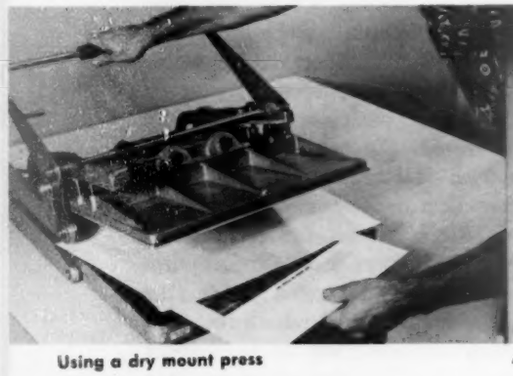
Recent developments in both the graphic arts and the photographic fields are supplementing the standard equipment already available and should contribute to better and more widespread production programs. Frequently new advances result in more expensive equipment, but the cost is often offset by a simplified and time-saving operation. Purchasing officials, who too often believe that teachers' time is a free element, may frown upon such logic. But the truth is that added initial expense for good, up-to-date equipment often increases interest on the part of teachers and, in the long run, results in better materials.

Consider some of the techniques generally used in local production and the equipment needed.

Methods of mounting pictorial materials for display and group study are important to most teachers. The simplest and quickest method is dry mounting. This involves the use of heat-sensitive mounting tissue and a dry mount press which may cost from $50 to $200, depending on size and features. (See page 274 for detailed information on this technique.)

Another area receiving increased attention in local production are the devices for adding lettering to visual materials. At one time the wax crayon or china marking pencil was the only tool available; but now, with the advent of felt-tipped pens, the teacher can quickly prepare effective freehand charts, flash cards, captions, and other lettered materials. A wide range of felt pens are on the market, including inexpensive instant-drying ones in a whole rainbow of colors.

Lettering devices used in engineering and related fields are being adapted to give teaching materials a



Using a dry mount press

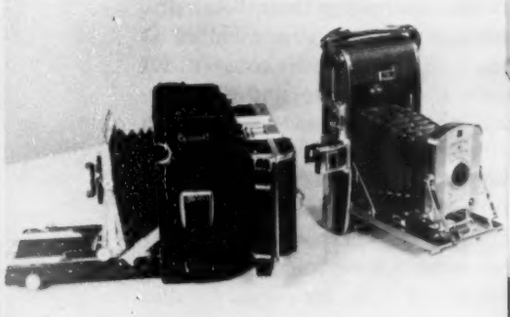
A variety of felt pens

Wrico stencil guide and pen

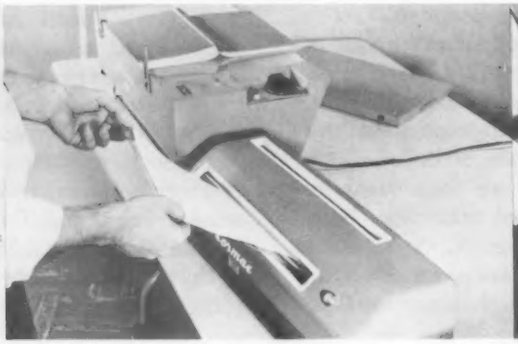
Leroy mechanical device

4x5 view camera (left); 4x5 press camera

35mm single lens reflex camera (left); inexpensive 35mm camera with separate range-finder



Press camera with attached Polaroid back (left) and Polaroid camera



Using reflex printing equipment

Ultra violet light box for diazo printing; developing jar.

professional appearance. Teachers quickly learn to use inexpensive stencil guides available in great variety of styles and sizes. Mechanical lettering devices, while more expensive, provide almost the ultimate in quick, quality lettering for instructional needs.

Although not directly classed as equipment, a selection of pre-cut letter sets are sold for use with bulletin boards, exhibits, and for other display purposes. Also available from many supply houses are cardboard, metal, plastic, and cork cut-out letters; gummed-back paper letters; and three-dimensional plaster types.

The photographic field has always provided basic equipment for the development of audio-visual education. The press-type camera is relied upon for many tasks, from copying printed materials for making slides to recording community topics for study prints. In a school workroom a less expensive and simplified view-type camera serves adequately for many photographic copy needs. Supplemental equipment, including tripod, light meter, and photoflood lights are necessary.

THE WHEREWITHAL

Equipment for Basic Techniques

Jerrold E. Kemp

Diazo printing and developing machine

In conjunction with picture-taking equipment a darkroom with developing, contact printing, and enlarging facilities is essential. Consideration should also be given to investing in a 16mm motion picture camera.

In recent years, with the development of color films and widespread acceptance of the smaller 35mm camera, the preparation of photographic visual aids has had remarkable growth. A study by the author showed that in school systems throughout the country, locally prepared 2x2 color slides ranked first in answering many needs for effective visual materials. (*Audio-Visual Production Activities in School Systems*, Indiana University, 1956. Doctoral study.) Many teachers who own 35mm cameras for personal use such as recording vacation trips, family events, and hobby interests, can be shown how to extend their abilities to the preparation of classroom materials. Taking these considerations into account it seems advisable to include one or more miniature cameras with production equipment.

For speed in preparing photographic visual materials nothing at present surpasses the Polaroid products. A few years ago picture-in-a-minute film became available, and now transparencies can be made in two minutes. (See December 1957 AVI, page 281.) The immediacy of such materials is noteworthy. A group takes a field trip and upon returning to the classroom sees slides of the trip during discussion. A Polaroid camera (or a Polaroid back for a press camera) and possibly a Polaroid copy stand are worthwhile additions to any production facility.

For Future Exploitation

Two new areas of materials preparation, originally developed for the commercial business field, are starting to find educational applications. The exciting possibilities for adapting reflex printing techniques and the diazo process are at this time unlimited. The reflex printing method permits opaque printed or drawn materials to be converted in two steps (exposure and development) to a treated translucent sheet. The diazo process requires that traced or original materials on translucent (tracing) paper be placed in contact with coated film, exposed to ultra violet light and developed under room conditions in ammonia vapor. The resulting transparencies are particularly adapted to use with overhead projectors. The diazo process (and related multicolor moist process) include transparent foils sensitive in a series of colors, thus permitting the use of combinations and overlays for various effects. Equipment for both the reflex printing process and the diazo method are available in a wide range of styles and prices. (See page 283 for list of dealers.)

Equipment is only one aspect in establishing a good production facility. Physical space must also be adequate and should include an easily accessible large workroom with provision for a darkroom and adaptations for all the techniques discussed here—mounting, lettering, photocopying, reflex and diazo reproduction. For further details concerning physical space, see "Making Room for AV," by John Moldstad and Harvey R. Frye in the December 1957 AVI.

(See next page)

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How To Do It Pictures, Eastman Kodak Company, Rochester, 1956

Photographic Production of Slides and Filmstrips, Eastman Kodak Company, Rochester, 1955

Photographic Slides for Instruction, Indiana University, 16mm film, sound, color, 11 min, 1957

Simplified Filmstrip Production, Bureau of Educational Research, Ohio State University, Columbus, filmstrip, 41 frames, black/white, 1951

REFLEX PRINTING AND DIAZO REPRODUCTION PROCESSES

Bruning Multicolor Kit No. 100: Instructions, Charles Bruning Co., Inc., Mount Prospect, Illinois, 1958

Coffman, Joe W., *Technology of the Diazotype Process*, Tecnifax Corp., Holyoke, Mass.

Diazochrome Slides for Visual Communication, Tecnifax.

Finstad, Allan, "Preparation and Presentation of Low Cost Projectable Materials," *Journal of the Society of Motion Picture and Television Engineers* 66:461-464, August 1957; and "Quick Method for Transparencies," AUDIO-VISUAL INSTRUCTION, January 1957

How to Make Colorful and Dramatic Presentations, Ampto, Inc., Newton, New Jersey

O'Neill, John R., "Diazochrome Slides for Overhead Projection," AVI, March-April, 1956

Sources of Equipment and Materials

MOUNTING

Seal, Inc., 8 Broad Street, Shelton, Conn.

LETTERING

(felt pens)

recommended types available through local school, stationery, and art supply sources

Marsh "77"

Carter's "Marks-a-Lot"

Speedry Magic Marker

Cado Marker

Tint-Ink (recent import from Japan)

All Purpose (AP) Marking Pen (felt tip 1⅛" wide)

(stencil guides)

Wrico Lettering Guides (Wricoprint and Wrico Signmaker), The Wood-Regan Instrument Company, Nutley, N. J.

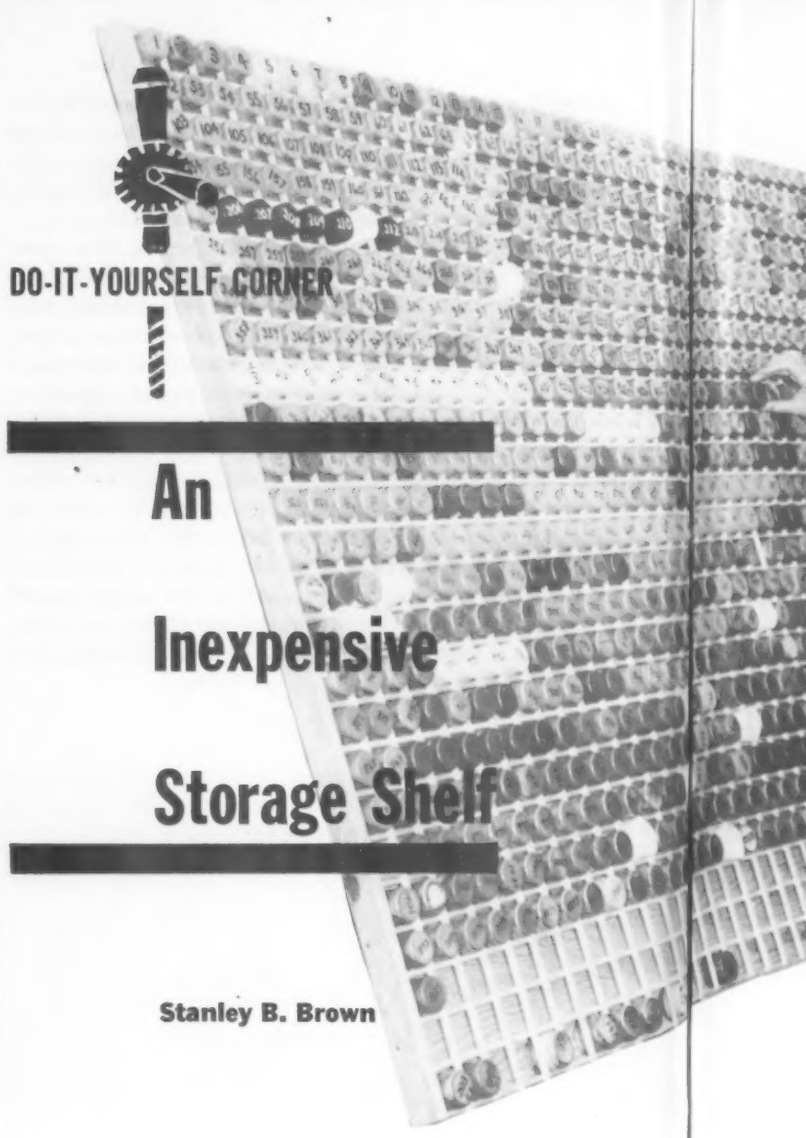
(mechanical devices)

Leroy Lettering, The Keuffel & Esser Co., New York.

Letterguide, Box 99, State House Station, Lincoln, Nebr.

Varigraph, Madison 1, Wis.

(Continued on page 283)



DO-IT-YOURSELF CORNER

An Inexpensive Storage Shelf

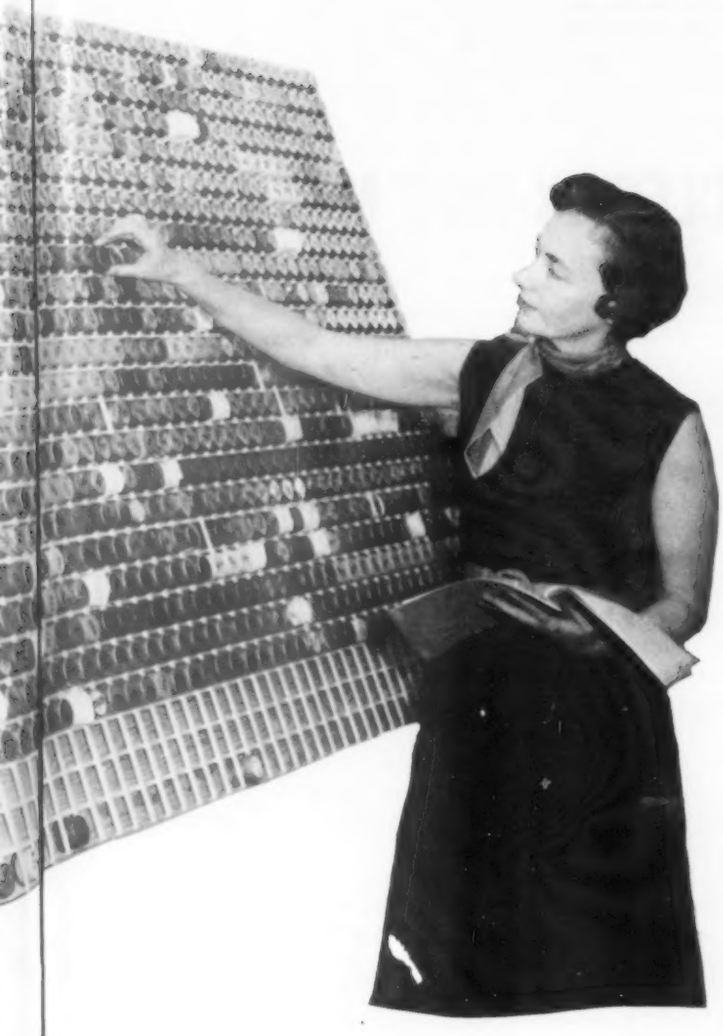
Stanley B. Brown

A SIMPLE AND INEXPENSIVE storage area that would house a large number of filmstrip cans was needed in the audio-visual education laboratory of the University of California (Berkeley) campus. Growing out of this need an open storage board was designed that would occupy a minimum of space and still enable students in the teacher education program to have immediate and easy access to filmstrip containers. Filmstrips formerly housed in standard five-tray drawer cases were not immediately accessible, since time was required to locate the proper case, drawer, and tier. Administration was awkward. Drawers needed constant checking; canisters were misfiled and occasionally lost.

Basic Materials:

The materials used in the filmstrip board are available at standard lumber yards and consisted of:

1 pc. of 4″x8″x½″ 5-ply standard cut plywood	$ 6.40
1 four oz. can of wood glue (we used Weldwood)	.65



1 ¼" brush (to apply glue)	.30
¼ lb. box finishing brads, ¼"	.20
½ lb. box finishing nails, 1¾"	.15
49 pcs. ¼"x¼"x48" wood strips (vertical strips)	4.90
26 pcs. ¾"x¼"x96" wood strips (horizontal strips)	6.24
2 pcs. 48"x1½"x½" wood pieces (vertical ends)	.48
1 pc. 1⅝"x½"x96" (guide piece for proper spacing of vertical and horizontal strips)	.48
1 qt. clear varnish—for preserving and finishing wood surfaces	1.25
1 12-oz. canister Krylon clear spray	1.85
Total cost	$22.90

Procedure:

Assemble all of the raw materials as specified above and carry out the following steps:

1. Lay the 4"x8"x½" piece of plywood on a sturdy flat bench-top or directly on the floor. Orient the board so as to locate the horizontal top and bottom areas. With a ¼" brush, apply one coat of glue to the under surface of one ¾"x½"x96" wood strip.
2. Position the lower surfaced glued piece of wood on the extreme top edge of the plywood so that it will butt against the base along the inside edge. Nail securely.
3. Place the 1⅝"x½"x96" guide piece flat against the base (plywood sheet) snug against the newly nailed top horizontal strip.
4. Select one ¾"x¼"x96" wood strip, glue under surface, place strip snugly against guide piece (1⅝"x½"x96") and nail securely.
5. Repeat 3 and 4 until all horizontal pieces are in proper setting and secured.
6. Nail one of the two vertical end strips (48"x 1½"x½") to the left edge of the plywood base so that the vertical edge piece becomes the new edge. Piece should be flush with the plywood ½" thickness with 1 inch of edge strip forming the new vertical ridge.
7. Place the 1⅝"x½"x96" guide piece in a vertical position, resting on top of the previously secured horizontal pieces, and snug against the vertical edge piece described in paragraph 6.
8. Select one of the vertical strips (¼"x¼"x48"), secure snugly against guide piece and nail strip to the vertical pieces it is resting on.
9. Repeat 7 and 8 until all vertical pieces are in proper position and complete by using the second vertical edge piece as described in paragraph 6.
10. With a "vaporite" or "flowmaster" pen, identify each receptacle space with a number, beginning from the upper left hand corner and continuing so as to have each space numbered on the entire board. For this size backing, there are 1275 receptacle spaces.
11. Apply a coat of shell or clear varnish for protective purposes.
12. With India ink, number bottom of filmstrip canister with corresponding number of filmstrip receptacle. Protect number with Krylon plastic spray.
13. In order to distinguish the filmstrip canister that has an accompanying teachers guide, secure a black dot near the canister number. Guides are filed below the filmstrip board, their numbers corresponding to number on filmstrip canister.

The open storage board has increased the number of educational filmstrips used by students in the teacher education program fourfold. Misfiling has been eliminated and losses cut to a fraction of the former total. The open storage board has proved itself convenient, accessible, and easy to maintain in this preservice and inservice teacher education program.

MIRACLES IN DRY MOUNTING

"I WONDER whether or not you realize the ease with which materials can be mounted for use in the opaque projector, on the bulletin board, and for many other uses? The Seal dry mounting press is easy to use, economical, and the kind of thing which, in my opinion, should be purchased by all school systems and available for use by all teachers." This statement was made by William H. King in the Materials and Equipment section of AUDIO-VISUAL INSTRUCTION for February 1957.

After many years of occasional use of dry mounting equipment and two years of regular use of the make of press described by Mr. King, the author can add a hearty "Amen."

The pictures accompanying this article, with their captions, show the materials, equipment and the steps involved in the dry mounting process. Going over them is recommended before continuing with the explanatory material which follows:

Materials suitable for dry mounting with the equipment shown: Magazine pages; student work; photographs; paper maps; and thin (⅛ inch thick or less) porous materials up to 37 inches in width by almost unlimited length.

Materials suitable for use as mounts or backing for the above: Any paper or cardboard which is not heavily coated or textured plus almost any material with a porous surface such as cloth, plywood, or bamboo. (At his wife's request the writer mounted several photographs on bamboo place mats for a special decorative effect. After some 15 months on the wall, the pictures are still firmly attached to their bamboo backgrounds. The mounting was done in a completely routine manner.)

Purposes served by dry mounting: Preservation of materials which are used or handled regularly; permanent flattening of folded or wrinkled materials; accomplishment of a "perfect," clean mounting of pictures for displays; preparation of a series of pictures of varying sizes and weights for trouble-free opaque projection or for establishment of a picture file; preparation of room-length or hall-length murals by mounting individual pictures on long sheets of wrapping paper.

Your own needs will supply many other uses for this process, some of which may not be related to the mounting of materials at all. The writer has used the dry mounting press in his office for removing wrinkles and folds from paper maps and other items and for repairing, with the dry mounting cloth, several torn roller-type projection screens.

Approximate costs of dry mounting. The press shown is the minimum size that can be recommended for school use. Its 15½"x18½" platen, plus the important fact that it is open on three sides, permits the mounting of materials up to 37 inches in width by any length which can be handled conveniently. This Seal "Jumbo" press is currently listed at $146.95. (The tacking iron, sample sheets of 8"x10" Chartex, and 100-sheet box of 8"x10" MT-5 tissues are included with the press.) Costs of the MT-5 tissue at list prices in 500-sheet packages are: 2⅛ cents per 8"x10" sheet, and 4.37 cents per 11"x 14" sheet. A National Geographic Society map measuring approximately 29"x34" mounted on a sheet of 4-ply poster-board costing 70 cents per sheet required about 30 cents worth of mounting tissue. Excellent current maps which previously lay on a shelf in a Cheyenne school library were preserved and mounted for classroom use at a materials cost of $1, list prices. (For further information on dry mounting and a complete listing of sizes and prices, write to Seal, Inc., Shelton, Conn., for their free booklet, *Better Mounting*.

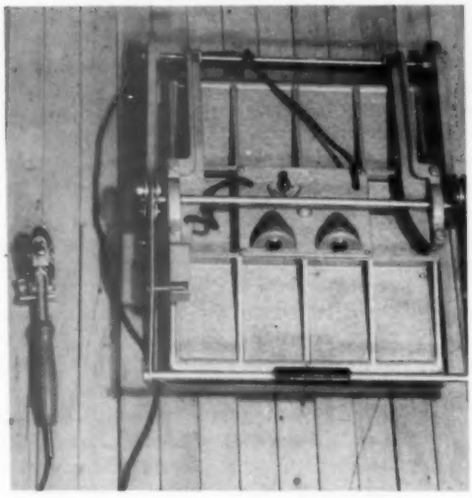
Detailed description of the dry mounting press: There are two jewelled lights mounted on the top of the press—a green light on the right which goes on when current is being supplied to the platen and a flashing red light which serves as a time gauge for the mounting process. When the pre-set temperature is reached the green light goes off and the press is ready for use. While the press is in use the green light will occasionally flash on as current is fed to the platen to maintain its temperature. The red light begins to flash, after a short delay, when the platen is locked down. By counting the flashes the operator can, with experience, tell when to remove the materials being mounted. Depending upon the thickness of the materials, from 7 to 25 flashes will represent sufficient time in the press.

Temperatures from 180 to 350 degrees may be attained by setting the thermostat dial on the top center of the press. The type of dry mounting tissue used and the nature of the materials mounted determine the temperature setting. For example, photographic color prints must be mounted at the minimum temperature to avoid any disturbance of the dyes in the image.

Materials to keep on hand: 8x10 and 11x14 sheets of Seal MT-5 tissue; 50-foot roll of 20-inch MT-5 tissue; Chartex (cloth-backed dry mounting material).

Gene Waldmann

Seal "Jumbo" dry mounting press and tacking iron. Current list price is $146.95.



Step 1: Tack a sheet of MT-5 to back of picture with iron at meduim heat. Use piece of cardboard to protect table top.

Step 2: Trim off excess tissue, leaving back of picture completely covered.

Step 3: Tack cardboard backing to tissue to prevent shifting while entering press.

Step 4: Place "sandwich" of picture, tissue, and cardboard on dry mounting press.

Step 5: Close press and apply heat. Keep white paper between platen and picture.

Step 6: Slip mount under weight. Adhesion takes place during cooling process.

Step 7: If bleed mount is needed for display purposes, trim off excess backing.

For Your Information

A Report on the National Defense Education Act

by Anna L. Hyer

THE FIRST WEEK IN NOVEMBER DAVI President Charles F. Schuller circulated a memorandum concerning the National Defense Education Act to all presidents of state audio-visual organizations and to chief state school audio-visual officers. With Dr. Schuller's permission we reprint the letter here for the benefit of all DAVI members:

"By now you are doubtless familiar with the provisions of the National Defense Education Act. If so, you will know that it provides the greatest opportunity for the improvement of instruction that has been presented in our time. PL 85-864 is regarded by the U.S. Office of Education as the most important educational legislation to have been passed since the Morrill Act in 1855.

"You also know that audio-visual instruction holds a prominent place in the Defense Education Act. It has implications throughout but specific applications in Titles III, VI, VII, VIII, and Section 1009 of Title X. What you may not know, however, is that most of the possible benefits to the audio-visual field can rather easily be missed unless positive action is taken by you and your associates *now*. The reason is that each state must set up its own state plan for implementation of PS 864. And the state plan may be approved whether or not audio-visual provisions are specifically included!

"The following procedure or its equivalent is therefore suggested wherever appropriate:

1. Investigate at once whether or not your state educational agency is proceeding to develop its state plan. If not, bring such influence to bear as possible to encourage action. No state will receive moneys under the Act until a state plan is submitted for approval.

2. If a state plan is in process, determine whether or not audio-visual materials are specifically provided for in the plan. In many states our members are helping the state superintendents' office in preparing the state plan. Properly made offers of assistance are apt to be welcome.

3. See that your membership is informed about the Defense Education Act through your newsletter, your state meetings, or by other means. This is highly important.

4. See that school administrators, science, mathematics and foreign language teacher-groups, guidance workers, and vocational education people are made aware of the Act in their areas.

5. To do this, several state audio-visual associations are calling together a group of key audio-visual people and briefing them thoroughly on the new law. The association is then offering its assistance to the state superintendent's office in providing people to attend regional meetings of administrators, etc., to explain audio-visual provisions and possibilities. For example, many may be unaware that light control facilities and more adequate wiring in classrooms may be provided under the 'minor remodeling' provisions of Title III. This is important.

"Many of you are already well along in your action plans. This is fine. Keep it up. If you haven't got started yet, by all means do so at once. The DAVI national office sent current information plus copies of the Act to all members. Further information will appear in forthcoming issues of AUDIO-VISUAL INSTRUCTION. NAVA has published excellent information on the Act as has *Educational Screen* and other journals in our field.

"Please let me know what you have done, are doing, or intend to do in your state. Just as important, let me know what help you need. We'll do everything possible to see that you get it. Address your letters to me at East Lansing with a copy to Ann Hyer so we can move ahead as rapidly as possible. This is our big opportunity to do the job for American education that we've always said could be done. We must not allow it to slip away at this stage through lack of positive action." Signed CHARLES F. SCHULLER, *Director, Audio-Visual Center, Michigan State University, East Lansing.*

• • •

VERY LITTLE ADDITIONAL information on state plans is available at this time. By next month we expect to have reports from the meeting at Michigan State University called by the Council of Chief State School Officers and financed by a grant from the Educational Facilities Laboratories, Inc. Members of the planning committee were John Mayor, director of education, American Association for the Advancement of Science; Edgar Fuller, executive secretary, Council of Chief State School Officers; and Harold Gores, director, Educational Facilities, Inc. Dr. Schuller, representing the AV field, was among the consultants. Others represented subject-matter areas.

• • •

WHILE SOME STATES are waiting for further clarification from the Office of Education, others are moving ahead rapidly on their state plans. Francis Noel writes in a recent letter: "Dr. Skelly, who has just been appointed as my successor as Chief of the Bureau of Audio-Visual Education, has informed me that this Bureau has been active in the formulation of the State Plan for California. The original state plan has been drawn up by Graham Sullivan, coordinator for the project, in cooperation with appropriate members of the staff of the State Department of Education. Last week this tentative state plan was submitted to a state advisory committee composed of representatives of all levels of education in California. After a two-day meeting during which reactions to the plan were noted, a tentative draft was prepared for the coordinator to take to Washington this week for preliminary consideration.

Do Not Overlook These DAVI Publications

Miss Hyer calls the attention of members to two DAVI publications that have important contributions to make in the implementation of the National Defense Education Act:

Pertinent to Title III is the third edition of No. 1 CLASSROOMS released last March, a complete revision and expansion of the second edition. Copies of this 63-page publication are available for $1.50 ($1 to DAVI members).

Some excellent suggestions for areas of needed research are provided in GRAPHIC COMMUNICATION AND THE CRISIS IN EDUCATION ($1.25 paperbound; $2 clothbound).

"This Bureau has been very insistent that the words 'audio-visual materials' be included in the appropriate areas of the plan so that there will be no question as to their part in the overall implementation of the Act. The state plan as it is to date is very general; however, the manual of procedures which will follow will make very specific references to audio-visual materials . . ."

Title VII

As we go to press the Advisory Committee on New Educational Media has not been announced. However, some progress has been made in staffing the New Educational Media Branch. (See note on Norberg appointment; see also page 249, November AVI.)

As we reported last month, the U.S. Office of Education is accepting research proposals for consideration under the provisions of Title VII. It has now been suggested that proposals contain the following main sections:

1. TITLE: concise, descriptive, and specific as possible avoiding obscure technical terms.

2. PROBLEM: brief statement explaining its importance in the field of education and the significance of the research proposed.

3. OBJECTIVES: specific questions to be answered or hypotheses to be tested.

4. OTHER RELATED RESEARCH: a brief listing of pertinent results gained by other investigators citing publications and suggesting ways in which the study proposed will advance research in the field.

5. PROCEDURE (of special importance): including statement of general method and/or experimental design, data to be gathered, methods of statistical analysis, time schedule, expected end product, and plans for publication.

6. PERSONNEL: name, title, and statement of previous research experience of key personnel.

7. FACILITIES: those available in institution or agency for whom the project is proposed.

8. DURATION: amount of time required in years and months.

9. BUDGET: tabular presentation of budget covering standard items and estimating costs on the basis of fiscal years.

Four criteria likely to be among those used to evaluate proposals deal with the significance of the problem for education; soundness of its research design; the personnel and facilities available; and its economic efficiency, that is, the relationships of procedure and probable outcome to expenditures.

• • •

AS PART-TIME CONSULTANT to the new Educational Media Branch, your executive secretary was responsible for the organization of a National Planning Conference in Washington, D. C., October 20-21 where 44 persons representing 27 organizations met to explore the implications of Title VII and to develop recommendations regarding policies and procedures. The Conference report is confidential pending action by the Advisory Committee; however we are at liberty to disclose the following general information which may be beneficial to those submitting research proposals. The National Planning Conference seemed to be of the opinion that:

1. It has been sufficiently demonstrated that the newer media when effectively and properly used can improve education at all levels; therefore, this does not need further researching. There was also some doubt as to the value of research comparing one media with another.

2. Emphasis should be on solutions to educational problems by the newer media rather than on media research as such.

3. Priorities should be given to newer approaches to learning problems; for example, altering the character or pattern of a learning situation as opposed to superimposing something on top of what is already being done.

4. Priorities should be given to projects combining media heretofore handled separately—cross media approach as opposed to single media approach.

5. Projects which hold promise for elevating the quality of the educational output should be given priority.

6. The newer media should be employed to disseminate information within both Section A and Section B of Title VII.

7. A fruitful point of departure would be to investigate obstacles that are impeding the use of the newer media.

8. Sound plans for evaluation of research results should be encouraged, particularly the development of methods for measuring other than factual learning from an education experience.

9. Attention should be given to the development of self-educating and self-testing devices and other ways of utilizing newer media for individual and small group as well as large group instruction.

10. Research is needed which involves the concept of the school or classroom as a social system and therefore as a unit for inquiry.

Norberg Heads "New Media Branch"

Dr. Norberg

Kenneth D. Norberg was recently appointed coordinator of the New Educational Media Branch of the U.S. Office of Education and has already assumed his new duties in Washington. Dr. Norberg is on leave from his position at Sacramento State College where he is professor of education and coordinator of audio-visual services. He is also departmental editor for Audio - Visual COMMUNICATION REVIEW.

The New Educational Media Branch has been set up to carry out the provisions of Title VII of the National Defense Education Act and to continue related functions in the Office of Education. It operates as a part of the Division of Research and Statistics under the general direction of Roy M. Hall, assistant commissioner for research.

The new branch will also incorporate the visual education section headed by Seerley Reid and the radio-television section, under Franklin Dunham. Dr. Reid and Dr. Dunham will continue the functions formerly carried out by their sections but will participate in the development and implementation of the Title VII program.

KNOW YOUR CANDIDATES

DAVI's Next President

HERE are biographical sketches to help you make your choices for the 1959-60 election. Remember—your ballots must be in the national office no later than January 10. You will note on the ballots sent you December 1 that the name of Walter S. Bell does not appear. According to constitutional revision, DAVI now votes for a president-elect who serves as such for one year before taking office as president. Last year when this procedure was initiated, Mr. Bell won the post, and thus automatically assumes the presidency next April. Shown on the right, Mr. Bell is audio-visual director for the Atlanta, Georgia, public schools.

For President-Elect

FINN, James D., professor of education and chairman of audio-visual department, school of education, University of Southern California, 1949 to date; assistant professor and director of audio-visual services, Colorado State College of Education, 1938-49. B.S. Montana State College, 1937; M.A. Colorado State College, 1941; Ph.D., Ohio State University, 1949. Rockefeller Fellow in Audio-Visual, Ohio State University, University of Wisconsin, University of Minnesota, and American Council on Education, 1938-39; captain, U.S. Army and officer in charge of instructional aids services, Command and General Staff School, Fort Leavenworth, Kansas, 1942-46. Member of DAVI Board of Directors as delegate-at-large; member of DAVI Professional Education Committee; Resolutions Committee; and other DAVI committees. Member of editorial board and frequent contributor to: *Audio-Visual COMMUNICATION REVIEW;* chairman, national editorial board, *Teaching Tools;* co-author: *The Littlest Giant;* author: *Audio-Visual Equipment Manual.* Consultant in educational film production and utilization.

MILLER, Clyde K., director, division of audio-visual education, State of Ohio Department of Education, 1951 to date; supervisor, audio-visual education department, Gary (Indiana) public schools, 1942-43, 45-51; director of visual education, Dover (Ohio) public schools, 1937-42; teacher and principal in various Ohio high schools, 1931-37. A.B. Hiram College, 1931; M.A., Ohio State University, 1940; Ed. D., Indiana University, 1952. USNR, World War II. Past President, Association of Chief State School Audio-Visual Officers; member, Audio-Visual Directors of Ohio. Member of DAVI Board of Directors as delegate-at-large, 1956-57. Member of DAVI National Convention Program Committee and other DAVI committees. Author: *Film Today, A Guide to Better Teaching.* Contributor to professional journals.

TIEMANN, Ernest, associate professor of education and director of visual instruction bureau, University of Texas, 1951 to date; assistant professor of education and assistant in circulation, audio-visual center, Indiana University, 1947-51; organized teaching materials center, Pueblo (Colorado) Junior College, 1943-47; elementary classroom teaching (17 years) Falls City, Nebraska and Pueblo, Colorado. A.B., Concordia Teachers College, 1928; M.A., Western State Teachers College, 1944; Ed.D. Indiana University, 1951. Past president, Texas Audio-Visual Education Association, 1952-55, executive secretary, 1956 to date; past chairman, division of audio-visual communications, National University Extension Association. Member of DAVI Board of Directors as delegate-at-large and member various DAVI committees. Member Editorial Advisory Board, AUDIO-VISUAL INSTRUCTION. Contributor to professional journals.

Finn

Miller

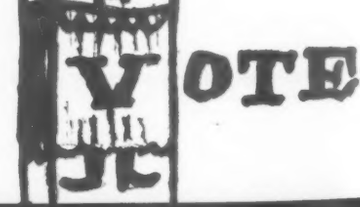
Tiemann

For Vice President

FULTON, William R., associate professor of education, University of Oklahoma, 1957 to date; director, audio-visual education, University of Oklahoma, 1946-57; head, department of education, Southwestern State College, 1942-46; school superintendent, Hammon, Oklahoma, 1939-42 and Granite, Oklahoma, 1935-39; principal, Blair, Oklahoma, 1928-35. Majored in economics, Oklahoma Baptist University, A.B., 1927; majored in school administration, Oklahoma A&M, 1937-39, M.S., 1939; attended George Peabody College, 1945-46; majored in school administration and audio-visual, 1950-55, Ed.D. Oklahoma State University, 1955.

GNAEDINGER, William G., director, audio-visual center, State College of Washington, 1946 to date; U. S. Navy training aids officer, 1942-46; head, visual teaching, State College of Washington, 1940-42; director of audio-visual instruction and science teacher, Lewiston (Idaho) public schools, 1936-40; science and math teacher, Lapwai (Idaho) public schools, 1934-36. B.S. University of Idaho, 1934 (major in education and high school science); M.A. Washington State College, 1940 (education major). Visiting instructor, Montana State College and San Diego State College; consultant to University of Wisconsin Audio-Visual Institute, summer 1949; Fulbright lecturer, University of Oslo, Norway, 1954-55. Life member of NEA; DAVI since 1938. DAVI activities: Teacher Education, Nominations, Resolutions, and Convention Programs Committees; chairman, Advisory Committee on Relations with Affiliated Groups and chairman, Awards Committee; consultant, Field Service Program; Lake Okoboji, 1957 and '58, co-chairman 1958. Editorial consultant, *AUDIO-VISUAL Communication Review.* Member, Editorial Board, AUDIO-VISUAL INSTRUCTION; contributor to professional journals.

McPHERSON, J. J., chairman, audio-visual department, Wayne State University, 1955 to date; executive secretary, DAVI, 1950-55; director, audio-visual center, Drake University, 1947-50; director, department of instructional materials, Extension Division, UCLA, 1945-47; director, instructional materials center, Kern County, California, 1943-45; taught in Norfolk (Virginia) public schools, 1934-41. Majored in curriculum and teaching at Teachers College, Columbia University, 1935, 1937-38, 1941-42; Ed.D. Columbia University, 1947.



Fulton

Gnaedinger

McPherson

For Delegate-at-Large

CAMPION, Lee E., director, audio-visual department, Cooperating Schools of St. Louis County, 1953 to date; teacher, Solomon Juneau Senior-Junior High School, Milwaukee, 1951-53; teacher and audio-visual director, Wisconsin Dells Public Schools, 1949-51; visiting lecturer, Washington University, 1953 to date. B.S., 1949, M.A., 1952, University of Wisconsin; graduate work at Washington University since then. President, Department of Audio-Visual Education, Missouri State Teachers Association, 1957; member, Operations Committee, KETC-TV, 1954 to date; executive secretary, Suburban Audio-Visual Association, 1953 to date. Member of DAVI Board of Directors; chairman of DAVI County and Cooperative Committee; member of Field Service Program Committee. NEA life member.

HARTSELL, Horace, associate director of audio-visual center and associate professor of education, Michigan State University, 1957 to date; associate professor of education and audio-visual consultant to Highway Traffic Safety Center, Michigan State University, 1956; associate professor of education, Texas Technological College, 1951-56 and assistant professor of education in 1951; teaching fellow in educational psychology and audio-visual education, University of Texas, 1950 and graduate assistant in 1949; lecturer in speech, University of Louisville, 1947; head coach, Carthage (Texas) high school, two years; administrator Myrtle Springs School, Elkhart, Texas, two years; also classroom teacher, Texas public schools. Majored in history and biology at Sam Houston State Teachers College, B.S., 1942; majored in educational psychology and administration, University of Texas, M.Ed., 1949; Ed.D. 1951.

INGHAM, George E., administrative assistant, curriculum and business management, Westport (Connecticut) public schools, 1956 to date; director of instruction, 1955-56; audio-visual and curriculum director, 1950-55; audio-visual director, 1946-50; and teacher, 1935-46, all in Westport. Extension instructor, Danbury and New Haven State Teachers Colleges; part-time assistant professor, University of Bridgeport. B.A. Wesleyan University, 1932; M.A., Teachers College, Columbia University, 1948; currently working towards Ph.D., University of Connecticut. Member, board of directors, Connecticut Audio-Visual Education Association, president, 1950-52 and vice president, 1949-50. Member: DAVI Yearbook Committee, 1951-52; DAVI Constitution Revision Committee, 1955-56; Interim Editorial Committee of AUDIO-VISUAL INSTRUCTION, 1955-57; Professional Education Committee, 1955-1957; ASCD-DAVI Ad Hoc Committee, 1957 to date; planning committee for Albany Regional Leadership Conference, 1956; Westport Education Association; Connecticut Education Association; and NEA. Participant Lake Okoboji, 1955, '56, '57. Business manager of *CAVEA Annual Bulletin*, 1947-49. Feature writer, *Grade Teacher*. Contributor to other professional journals.

KELLY, Virginia, audio-visual director, Kanawha County Schools, West Virginia, 1946 to date; chemistry teacher, Charleston high school, 1940-46; general science teacher, Woodrow Wilson Junior High School, Charleston, 1932-40; teacher, audio-visual courses, West Virginia University, during summer school, 1958. Majored in chemistry at Goucher College, Baltimore, 1928-32, A.B., 1932; majored in supervision and curriculum and audio-visual at Teachers College, Columbia University, 1945-48, M.A. 1948. Radio-television workshop, WSM, Peabody, Nashville, 1955; DAVI educational television workshop, Hagerstown, 1957. President, West Virginia Audio-Visual Association, 1949-51. Member: DAVI, EFLA, ASCD, NEA (life), WVEA, WVAVA, editorial board *Teaching Tools*. Contributor to professional journals. Charter member of the board of directors of the Children's Museum, Charleston.

LEWIS, Philip, director, bureau of instructional materials, Chicago Board of Education, 1957 to date; principal, Herman Felsenthal Elementary School, Chicago, 1955-57; chairman, education department, Chicago Teachers College, 1951-55 (planned and organized AV center, taught classes, installed pioneer CCTV setup in 1952); teacher and assistant principal, South Shore High School, 1939-51; teacher and substitute teacher, other Chicago schools, 1935-39. B.S. De Paul University, 1936; M.A. (physics minor) De Paul, 1939; Ed.D. Columbia University, Teachers College, 1951. Author of more than three score articles on AV and TV; TV editor for *AERT Journal* and *Educational Screen;* member, DAVI Teacher Education and Television committees; member of AACTE subcommittee on television; consultant to institutions planning TV installations.

MADDEN, Samuel, professor of education, Virginia State College, Petersburg, 1945 to date; specialist, U.S. Army Special Training Units, 1942-45; state supervisor of adult education, Virginia state board of education, 1937-42; state supervisor of educational research project, U.S. Office of Education, 1936-37; teacher, public schools in Virginia (including Culpeper Training School) 1934-36. Majored in social sciences, Virginia State College, 1930-34, B.A. 1934; majored in education administration, Teachers College, Columbia University, 1947-48 and 50-52, M.A. 1948 and Ed.D., 1952. While at Virginia State College has developed audio-visual education department, audio-visual center, and audio-visual field services program. Also developed and conducted the first national audio-visual conference for AV leaders in Negro colleges.

(See next page)

Campion

Hartsell

Ingham

Kelly

Lewis

Madden

Meierhenry

Pearson

Weinman

MEIERHENRY, Wesley C., professor of education, University of Nebraska, 1946 to date; assistant director, Extension Division, University of Nebraska, 1944-50; teacher and superintendent of schools, Republican City, Nebraska, 1936-43. B.S., 1936, Midland College, Fremont, Nebraska; M.A., 1941 and Ph.D., 1946, University of Nebraska. Chairman, DAVI Research Committee; member, editorial board, *Audio-Visual COMMUNICATION REVIEW;* consultant, DAVI Field Service Program; participant Lake Okoboji, 1955. Director, Nebraska Program of Educational Enrichment Through Use of Motion Pictures, 1946-50. Author, *Enriching the Curriculum Through Motion Pictures.*

PEARSON, Neville, instructor in education, University of Minnesota, 1952 to date; photographer and motion picture producer, Syracuse University, 1951-52; graduate assistant, University of Minnesota, 1949-51; high school instructor and principal, Herman, Minnesota, 1945-49; junior high school instructor, Campbell, Minnesota, 1940-42. B.A. Gustavus Adolphus College, 1939; M.A. University of Minnesota, 1951; currently completing Ph.D. at Minnesota. U.S. Air Force: motion picture and still photographer at First Motion Picture Unit, Culver City, California. Member of Syracuse University Film Project group in Iran and Greece. DAVI Convention Program participant and DAVI committee member since 1952. Also member: 1958 DAVI National Convention Program Committee; DAVI Board of Directors as Minnesota representative, 1956-57; Editorial Advisory Board, AUDIO-VISUAL INSTRUCTION. Past president, Audio-Visual Coordinators Association of Minnesota. NEA life member.

WEINMAN, Constance, audio-visual consultant, Salem (Oregon) public schools, 1952 to date; junior high school teacher and audio-visual coordinator, Salem public schools, 1936-52; high school mathematics and science teacher—Metaline Falls, Washington, 1935-36; Odell, Oregon, 1934-35; and Sutherlin, Oregon, 1930-34. Audio-visual instructor and head of instructional materials center, Oregon College of Education (summer school) 1954, 55; audio-visual instructor, Extension Service, Oregon State Board of Higher Education, 1949, 53-55, 57. Member: Oregon Education Association, Oregon Audio-Visual Association (twice past president); Oregon ASCD; Oregon Supervisors Association, NEA (life), Salem Administrators Association, ASCD. Member, DAVI Board of Directors; past chairman, DAVI City Programs Committee; participant, Lake Okoboji, 1955, 56; consultant, DAVI Field Service Program; member, DAVI National Convention Program Committee, 1956-57.

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News Notes

KENNETH L. BOWERS, who is back in this country after a two-year tour of duty as communications specialist for ICA in Chile, assumed duties October 1 as coordinator of production for the visual instruction bureau, Division of Extension, University of Texas. Before his South American tour, Dr. Bowers was AV director at State Teachers College, West Chester, Pennsylvania.

HERBERT R. JENSEN, recently of the American Petroleum Institute (and at one time acting executive-secretary of DAVI) is now supervisor of the audio-visual education department of the Greenwich (Connecticut) public schools.

ROBERT W. KILBOURN has joined the staff of the department of audio-visual education, College of Education, Wayne State University, with the rank of assistant professor of education and director of research. He was formerly director of the Metropolitan Detroit Bureau of School Studies.

ARTHUR ROSEBERRY, AV director, Great Falls public schools, and ROBERT HAMILTON, AV director, Billings, are top officers in a newly organized state audio-visual association in Montana. The welcome news comes from RUSSELL STEEN, supervisor of visual education, Montana state department of education.

JANUARY 22-24 are the dates set for the Third Annual DAVI Northeastern Regional Conference to be held this year at Trenton. New Jersey, New York, and the New England states are represented at this Okoboji-type meeting.

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Photography and the AV Director

MUCH AUDIO-VISUAL MATERIAL is produced by means of photography and a great many aspects of local production are dependent in some way on photographic processes. The role of the audio-visual specialist in relation to the broad field of photography is a most appropriate question for consideration in this "production" issue of AUDIO-VISUAL INSTRUCTION.

An interesting analogy might be drawn between the role of the photo editor of a newspaper or magazine and the role of the audio-visual director of an educational enterprise. Both are important members of organizations concerned with imparting information, stimulating thought, changing and creating attitudes—with teaching in the broad sense.

Audio-visual directors, like photo editors, are looked upon by their colleagues as specialists in visual media who can be called upon to solve communication problems that cannot adequately be dealt with by the use of words alone. To play this role effectively both have developed specialized skill and knowledge enabling them to quickly locate and procure appropriate materials to meet many kinds of specific needs.

Our analogy, of course, quickly breaks down when we stop to consider some of the basic differences in audiences, methods, and objectives between the respective institutions served by the audio-visual director and the photo editor.

It is in the area of local production, however, that this relationship seems to be most analogous, for it is here that many problems and responsibilities are quite similar. Both individuals must be capable of producing, or having produced, needed visual materials not otherwise available. Both must assume the role of producer from time to time. The degree to which each becomes personally involved in production will usually be determined by the size of their school system or publication.

Regardless of the size of their operation, both individuals have a responsibility to encourage and supervise, directly or indirectly, the use of cameras by individual teachers or reporters—a trend, incidentally, that is increasing among both teachers and reporters largely because of the current simplification of cameras and other tools for producing visual materials. A growing number of newspapers today supply each staff member with a camera, and most schools of journalism require all students to learn the fundamentals of camera operation.

The question of how proficient the audio-visual director or photo editor himself should be with a camera is certainly moot. Among professional photojournalists there is some disagreement as to whether the best photo editor is a former photographer or someone who has had relatively little experience with a camera. One point of view is that people who work or have worked with cameras tend to be limited in their ability to judge pictures objectively in terms of communication value. Proponents of this view claim that the less experience a person has in photography, the more apt he is to become an effective manipulator of pictures and photographers.

The above point is somewhat less significant in relation to the audio-visual director than it is in relation to the photo editor because of the relative size of their areas of responsibility. The realm of the photo editor is much more limited and specialized than that of the audio-visual director. The photo editor must be almost exclusively concerned with still pictures —all of them pictures that must conform to certain journalistic mores, editorial policies, and press room limitations. Only occasionally do these pictures teach.

As an educator concerned with relating the broad field of audio-visual instruction to an ever-changing curriculum, the audio-visual director certainly cannot be expected to concentrate his energies in the relatively specialized field of his journalistic counterpart, the photo editor. The audio-visual director has a much larger responsibility. Rather than attempt to play the role of photo editor himself, he must see to it that each teacher in his school system be encouraged and given every opportunity to be the educational "photo editor" for his own classroom.

Of course, the more the audio-visual director knows about photography, the more effective he will be in stimulating creative approaches to visual instruction on all levels of education. He must view photography in the broadest sense as a medium of communication rather than as a specialized, gadget-ridden field open only to the initiated.—ROBERT C. SNIDER.

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The Film Parade

Robert H. Burgert

New releases of interest to history students are:

Tom Schuler — Cobbler Statesman (United World Films, Inc., 1445 Park Ave., New York 29)

Through the media of excellent animation we meet a colonial immigrant cobbler who describes colonial problems stemming from lack of unity, decentralized authority, a confusion of currencies, and many customs barriers. The cobbler becomes a representative to the Constitutional Convention, and through him we experience the differences in viewpoints expressed and the resulting compromises.

He reviews the major concepts of government accepted, the prinicple of checks and balances, and the steps taken to ratify the Constitution. The Bill of Rights is also added. Emphasis is given to the idea that the Constitution and its amendments corrected conditions as they existed and brought prosperity out of a situation that previously had been marked by disunity, insecurity, and confusion. (1200 ft, color, $198.54)

Wolfe and Montcalm (Coronet Films, Coronet Bldg, Chicago 1)

This film is largely a personality study of the two opposing generals and the problems each faced with his staff. We observe the strategy of Wolfe's plan of attack and Montcalm's defense. The battle is recreated symbolically and is terminated by the surrender of Quebec and the death of each general. (1000 ft, b-w, $137.50)

Gold Rush Days (Coronet)

Recounts the overland journey of young David Whitcomb, a New Englander, who on hearing the news of the California gold discoveries sets out to make his fortune. After traveling by train and stagecoach he joins a wagon train at Independence and travels the Overland Trail to Sacramento. Attention is given to camp life, the reaction of the miners to the newcomers, the high prices, and techniques of placer mining. After a modest strike Whitcomb decides to buy a farm and settle in California. The final sequences of the film review the growth of the state. (500 ft, color, $125)

The Battle of Yorktown (Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.)

Describes the general situation of the war and the disposition of the troops of Clinton and Cornwallis. It stresses the tactics of the generals, the importance of the support of Lafayette and DeGrasse, and the conduct of the Battle of Yorktown. The final surrender points up the co-ordinated activities of the French and American forces and the weariness of the British troops. Well re-enacted and authentic in detail and spirit. (500 ft, color, $150; b-w, $75)

Tom Savage—Boy of Early Virginia (EBF)

This is the story of the first three years spent by a 13-year-old indentured servant boy in Jamestown and with the Indians. Tom Savage lives with Powhatan as a hostage and to learn the Indian's language and customs. He is able to warn the settlers of an impending Indian raid and the attack is repelled.

Meanwhile conditions in the settlement deteriorate rapidly because of illness, starvation, and the Indian peril. A decision to abandon the colony is halted only by the arrival of the supply ship. This film gives an excellent concept of the problems faced by the first settlers and the tenuous nature of their existence. Authentic costumes and settings make it realistic. (550 ft, color, $180; b-w, $90)

If You Teach Literature You Will Want To See:

ENGLISH LITERATURE (Coronet)

Six films, each 13 minutes in length, have been produced to give the student of English Literature an understanding of the interests of the people and the writers of each of the following periods:

Chaucer and the Medieval Period: Emphasizes the major divisions of society and the customs and literature of each group. Special attention is given to the ballad, the "mysterie" play, and the allegorical tale.

The Elizabethan Period: Analyzes the social classes of this period and how the extension of England's power influenced the tastes and interests of her people. Excerpts from the great writers of the period set the stage for a study of their works.

The Seventeenth Century: Reflects the unsettled conditions and the political effects of the Commonwealth and Restoration periods. Samples of the writings of both Cavalier and Puritan authors highlight this era.

The Eighteenth Century: Reveals the effect of the English Coffee House on the writings of these times. Chief among the authors of these times are: Addison and Steele, Pope, Swift, Johnson, Fielding, and Goldsmith, all of whom illustrate the neo-classicism of the 1700's. Others trend to the Romantic style which followed.

The Romantic Period: Introduces the viewer to changes in literature that Burns, Wordsworth, Coleridge, Blake, Byron, Keats, Shelley, and Scott made possible. Here is revealed much of the individuality and creativeness that describes English literature of this period.

The Victorian Period: Here we meet the men and women who find themselves in a world of mixed ideas and objectives. Foremost among the writers introduced are Darwin, Huxley, Carlyle, Macauley, Dickens, the Brönte sisters, Hardy, Ruskin, Carroll, and Arnold.

It is gratifying to note that English teachers have at their disposal films that give form, color, and substance to the people, events, and conditions that created and developed English literature. (Each film approximately 500 ft, color, $125; b-w, $68.75)

New England—Background for Literature (Coronet)

In this film we discover the rugged

beauty of New England, its culture and its concepts of political and religious freedom. This background conditioned the thinking of Bryant, Whittier, Emerson, Longfellow, Thoreau, and Alcott. Special attention is devoted to Emerson and the effect of his ideas on modern philosophies. Also stressed is the influence of Harvard and New England's role in the Revolution. (400 ft, color, $100; b-w, $55)

Art film

Art and You (Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25)

Here we find art defined as one's feelings and thoughts about people and nature. As the child grows and learns the various moods of the world in which he lives and the influence of nature he expresses varied reactions to these situations. Each artist perceives and interprets these experiences differently. Some prefer the reproduction of likeness while others choose impressions. This film is helpful in understanding various types of art and the attitudes of the artist. (400 ft, color, $100; b-w, $50)

Christmas filmstrips

Christmas Series (6 colored filmstrips, $30)

These 6 filmstrips illustrate various aspects and traditions of Christmas. Specific titles are "The Story of Silent Night," "The Tree and Other Traditions," "Santa Claus and Other Traditions," "The Story of the Christmas Seal," "The Christmas Tree Industry," and "Safe Christmas with the Reids." Elementary school children will be able to use these filmstrips effectively. Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11.

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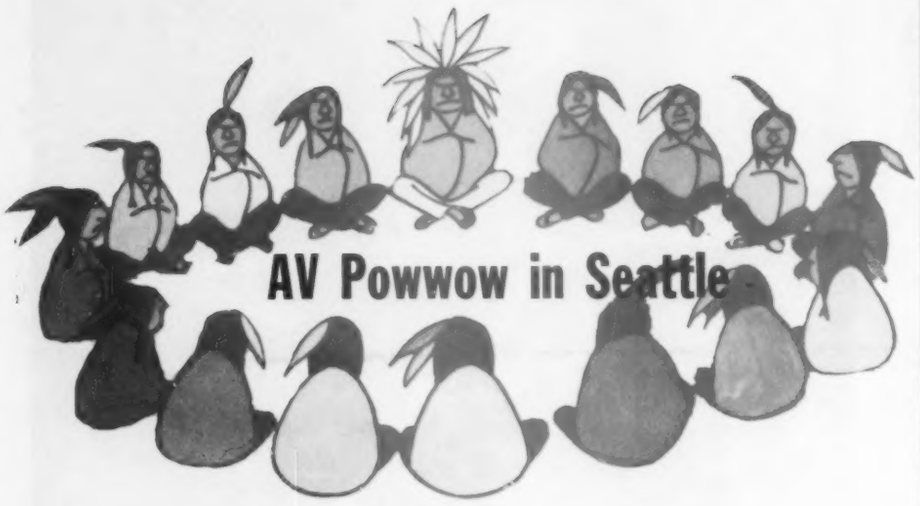

AV Powwow in Seattle

Mary C. Hedquist

AVAILABLE NOW: CONVENTION FILM

For a preview of the Convention program plus a glimpse of the scenic beauties of the Northwest and a taste of the Seattle flavor, we highly recommend to you the 1959 DAVI Convention filmograph.

Thanks to Neal Keehn, vice president of the Calvin Company, we have a four-minute, sound, color production designed primarily for showing at state AV conferences, but equally appropriate for screening whenever and wherever several DAVIers—or potential members — get together. A number of prints are available this year, so we anticipate no difficulty in booking to suit your convenience. Requests should be addressed to the DAVI national office.

If you enjoy the filmograph as much as we did, we hope you will help us express our gratitude to the Eastman Kodak Company which supplied the film stock and to the Calvin Company which produced the film.

—M.C.H.

FROM Washington to Washington, and at all points in between, the smoke signals are flying and drums beating in preparation for the Seattle Convention April 13-16.

The chant for the Powwow will be "Implementation of the National Defense Education Act of 1958 through Cooperative Action." In the Tuesday general session Big Chief Roy Hall, assistant commissioner for research, Office of Education, will lead the tribe in an over-all view of the Act and its implications for education. Joining in the tribal councils will be such AV braves (and squaws) as Kenneth Norberg, Seerley Reid, Gertrude Broderick, also from the Office of Education, and chiefs from such friendly camps as science, mathematics, modern languages, guidance and vocational education.

Detailed interpretations of specific titles of the Act and analyses of projects which have been approved will be presented in concurrent sessions Wednesday. The seasoned Nebraska and Oklahoma warriors (Meierhenry and Fulton) will chair the sessions dealing with research and teacher education while the princess of the New York tribes (Irene Cypher) leads the one on provisions for remodeling school buildings.

Among special features of the Powwow will be general sessions on hidden persuaders in films and on foreign film festivals. In the former, John Fritz of the University of Chicago will open your eyes (9 a.m. Thursday) with a penetrating analysis of propaganda techniques. In the latter, Stanley McIntosh of the Teaching Film Custodians will report on CINE and American representation in foreign film festivals and will screen several award winners from Venice.

Tribesmen interested in hunting will find opportunities plentiful in Seattle for plying their skill. Ideas and new approaches to untamed problems will be the game stalked in Occupational Interest Group, Committee and "Sharing the Best" sessions. For example, the session on educational television has as its theme "Achieving Interaction: New Ways of Involving the Viewer in the Television Learning Experience." Rather than accepting the "feed-back" limitations of television, the session will explore ways of bringing about interaction both in and through the medium.

Fishermen will have their day, too. Salmon fishing trips are being planned as a post-convention activity for Friday.

Potlatch at the Longhouse (translation for Pale Faces: an Indian-style smorgasbord, plus!) will be another special attraction. The fact that Otis McBride, Florida State University, will emcee should provide a clue for most members as to the nature of the evening's program.

Exhibits, demonstrations, and trips (both study and sightseeing)—all this, and more, will make for one "heap big" Powwow in Seattle shortly after the Big Thaw.

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Snider Represents DAVI at NAEB Meeting

THE NATIONAL OFFICE was represented at the annual convention of the National Association of Educational Broadcasters in Omaha, October 14-17, by Robert C. Snider, DAVI's recently appointed assistant executive secretary.

Speakers at this event included John S. Cross, Federal Communications Commissioner, who discussed problems facing the FCC, and Roy M. Hall, Assistant Commissioner for Research, U. S. Office of Education, who explained the four kinds of educational research applicable under Title VII of the National Defense Education Act.

Merle S. Jones, president of CBS Television Division, told educational broadcasters at this meeting that public acceptance of an increasing number of serious programs "makes us optimistic" that the future will show gradual improvement in the television audiences' taste. Mr. Jones noted that some of television's largest advertisers have recognized this shift and are backing more serious programming.

The NAEB convention voted to make two new groups eligible for membership in the organization. They are institutions such as school systems, colleges, universities and armed forces installations operating closed circuit television for regular instructional purposes and firms manufacturing equipment for radio and television transmission.

This convention of some 250 people elected as president William G. Harley, program director of the University of Wisconsin's WHA (AM, FM, TV). He succeeds Frank E. Schooley, University of Illinois.

Dr. Snider reports that while in Omaha he had an opportunity to visit with a number of DAVI members including Paul T. Thompson, director, department of instructional materials of the Omaha Public Schools, the Reverend Raymond J. Bishop, films library director, Creighton University, and M. McCabe Day, director of the audio-visual center, Huntington, Indiana and a pioneer in the use of low-power school broadcasting.

State Meetings

Representative Graham A. Barden, chairman of the House Committee on Education and Labor, spoke at the dinner meeting October 22 when the Department of Audio-Visual Education of the North Carolina Education Association met in New Bern. Five members of the state department of education, Glenn Robertson, president of NCEA, and a number of administrators, supervisors, classroom teachers, and AV industrial representatives were present in addition to AV members.

The morning session was devoted to a discussion of the National Defense Education Act by J. E. Miller, assistant superintendent, North Carolina Department of Instruction, Anna L. Hyer, DAVI, and Don White, NAVA. Ten demonstrations of new tools in the North Carolina curriculum were conducted in the afternoon. A good exhibit of AV equipment and materials was on display throughout the day, Miss Hyer reports.

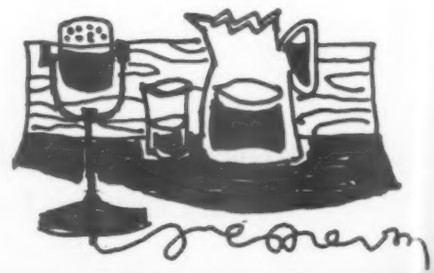
• • •

The Maryland Audio-Visual Association held its annual meeting October 17 at the Park Plaza Hotel in Baltimore.

Mrs. Louise S. Walker, supervisor of audio-visual education, Montgomery County public schools, presided at the luncheon attended by some 40 members. Guests were Mrs. Mickey Bloodworth, DAVI; Godfrey Elliot, McGraw-Hill; Ray Krozel, Encyclopaedia Britannica Films; and Wendel Shields, Coronet, all of whom spoke briefly on the implementation and interpretation of the National Defense Education Act.

Mrs. Mary Heltzel, a television instructor at Hagerstown, discussed the use of non-projected materials in teaching math on television and visualized her talk with materials developed in the Hagerstown television center. Paul Cooper, superintendent of schools for Worcester County, Maryland, gave a talk on the Delmarva educational television project of which he is president. Emanating from Salisbury, Maryland, the Delmarva hook-up takes in portions of Delaware, Maryland, and Virginia.

MAVA officers for the coming year are Mrs. Louise Walker, president; Mrs. Margaret J. Freudenberger, secretary; and, John Minesinger, treasurer.



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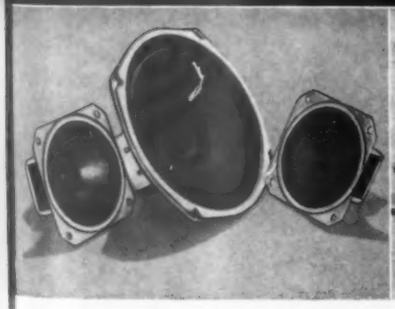

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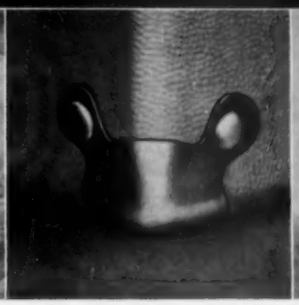

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Time to **Think**

THERE IS A DIFFERENCE between ingenuity and creativity. The former denotes skill in devising or cleverness in contriving; the latter, ability to bring into existence new concepts, relationships or forms. It seems to me that our record in education smacks more of ingenuity than creativity.

Perhaps a few illustrations from the audio-visual field will clarify my point. My general comments apply, however, to education as a whole.

In his book, *From Cave Painting to Comic Strip*, Hogben says: "So far, commercial production of educational films has undertaken no programme more ambitious than making the easily comprehensible somewhat more picturesque." While I do not subscribe to this general indictment, I feel it contains some food for thought.

Although we know something about inexpensive ways of testing films before production is completed, untried films are still released. We continue to make films 10, 15, 20 minutes in length regardless of need, as if the films had to fit neatly into a television slot.

As educators we have not exhibited much creativity either. For example, we have not made much progress toward getting information about teaching materials to teachers or, for that matter, to AV directors.

I am told that AV directors tend increasingly to evaluate and to purchase only those materials brought to them by producers' representatives. Are information problems really so unsurmountable that we have no choice other than to abdicate our educational responsibility to salesmen?

Teaching materials are usually evaluated by groups of "experts" who have not used the material in question or seen it used in a classroom. Studies show that a given film is apt to be rated excellent as often as second rate. This is not so disturbing as the fact that we are unable to ascertain why the evaluations differ.

"Prepare, screen, discuss, test"—a formula developed in 1946—still seems to be *the* generally accepted utilization pattern. If, from the beginning, we had encouraged teachers to try creative approaches to utilization problems we would now know numerous methods of using a medium or combinations of media to achieve specific purposes. We would be able by this time to develop from the collected observations some hypotheses worth testing.

Edgar Dale, recently told me he had witnessed an improvement in the teaching of arithmetic in a school system sparked largely by the systematic reporting of a sophisticated observer. Coupled with reports by teachers of successful and unsuccessful teaching experiences, significant inservice education was achieved and creative problem solving encouraged.

When people talk to me about research plans, I sense too frequently that they are still at the level of comparing one media with another, or proving that "x" media can serve as an information source. We have not moved in our thinking to an interest in a cross-media approach within a total learning environment.

We still measure results largely in terms of factual information, even though we give lip service to the importance of other types of learning. Although we are well aware of individual differences, we usually proceed as if we were educating a "group" rather than a number of individuals, and we too seldom study effects on individuals of group exposure to a mass media.

As we move into an annual appropriation of $5 million for research and experimentation in more effective utilization of the newer media (Title VII, National Defense Education Act) it is critical that we ask fundamental questions—the kind of questions pointed up in *Graphic Communication and the Crisis in Education.*

We in education have been so immersed in survival problems that we have had little practice in asking or solving basic problems. We have not developed a corps of skilled researchers experienced or trained in conceiving research design. The day may come—and certainly it should come—when we will see a national education center similar to those we have in mental health and agriculture. The need for researchers then will be even greater than now.

Creativity is a special type of intelligence which can be encouraged and developed, or discouraged and redirected. It feeds on tolerance of new ideas, financial support, and disciplined leisure—time to read broadly, to discuss, and to think. These are commodities which to date have been scarce in education, but signs indicate that the tide may be turning.

Groups cannot create. Only individuals can. Perhaps as a first step each one of us should select a problem and give it sufficiently high priority to set aside time to think systematically about it. We might thus be the leaven for a creative revolution.

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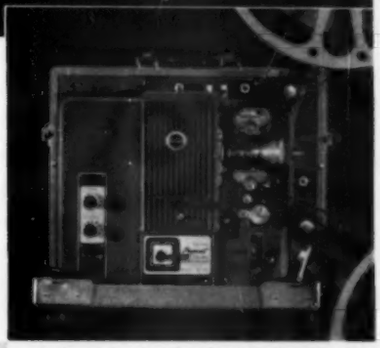

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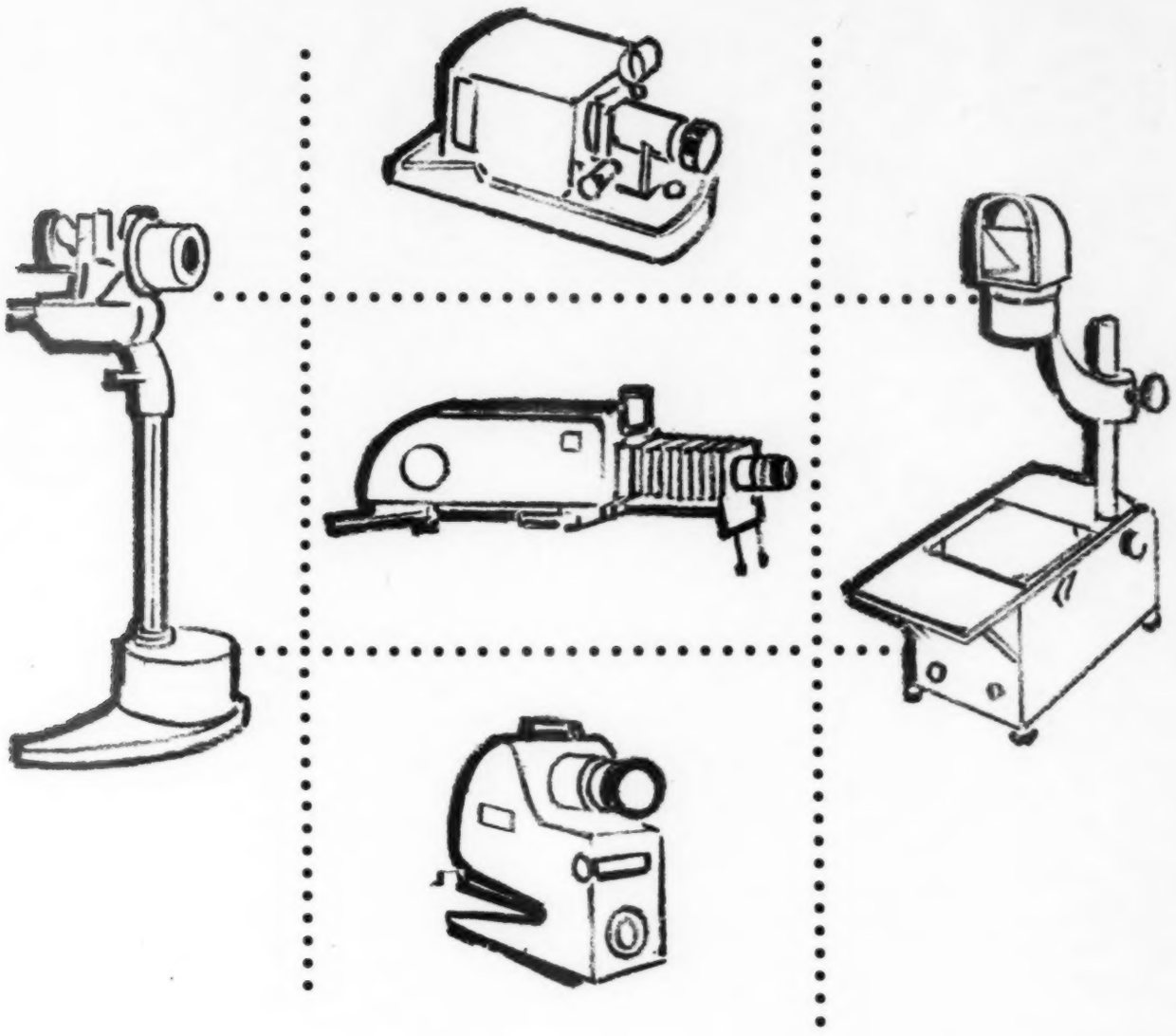

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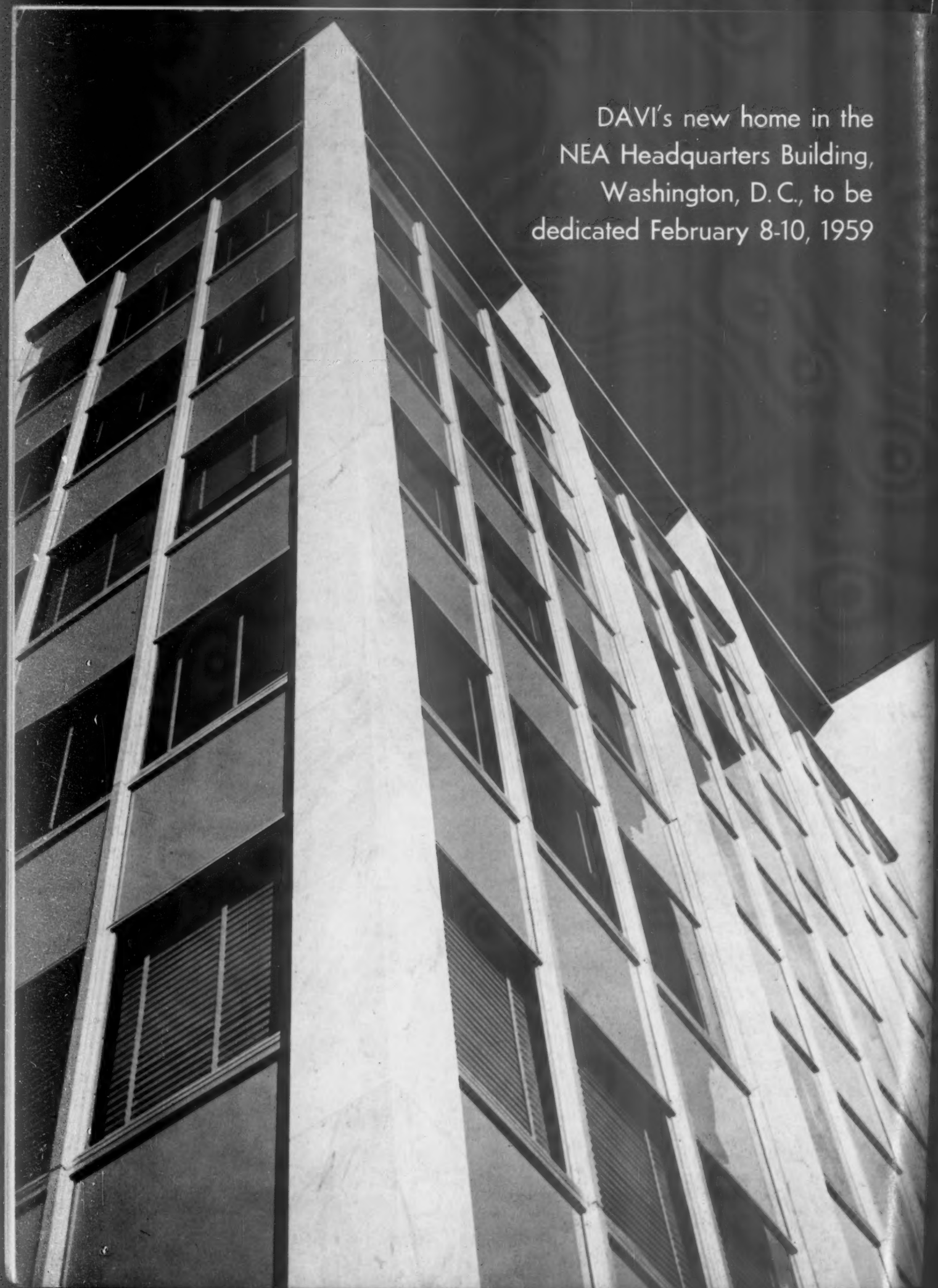

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